



Knights of King Ina 7th Workshop; 13th March 2016 Ducklington and Oddington

By default KOKI use the earliest reference for a tradition and, having learned that, go on to make any modifications that might make it more appealing to the dancer or audience. We have found that, with practice, the dances are able to be performed exactly as they are recorded.

Ducklington.

Source – Joseph Druce to Cecil Sharp (C#) in 1910 and Clive Carey (CC) in 1912 and Mr Jervis Jnr to Roy Dommett (RD), note MM 1980 (Mr Jervis Snr was a Ducklington Dancer) there is some conjecture about RD's source in some quarters (Heath Coleman in Morris Matters v5 1982) and among the modern Ducklington Team. It should also be noted that there is variation in the teaching of Ducklington by foremen, depending on their own learning and who taught them.

We have combined the information in RD's notes (as collected by Barrand) and augmented it with Clive Carey's notation of the Jig dances to give the widest range of information. Sharp did not collect Jigs from Druce but some elements of the dance style are informed by the notation he did collect and this has also been reviewed in learning this tradition.

Style

Easy flowing style similar to Fieldtown. (RD) and (AC) give Left foot lead but (CC) gives Right foot lead.

(LB) danced Ducklington with Galleys (RD2.2) and this practice is evidenced in (C#) 122 and in (MM), it adds that it occurred in set dance figures. (MM) also gives that Upright Capers were "slow" (info from C# and CC). Some Bampton influences. RD does not "slow" the Slows"(!).

Variations in collection

Andy Chayne (AC) is the foreman of the revived Ducklington side and author of the notation given by them. (AC) notes an "Ascott / Fieldtown" feel as opposed to a "Bampton" feel to the dances. Impression of height hence slower music. Only use one musician to remain in control of the dancer's needs. Further differences by (AC) are noted in the appropriate sections.

Steps and Arms

Morris Book Definitions given later in the notes.

Double Step - the basic Morris step, 123 hop, with the weight bearing foot lifted before the 2nd footfall occurs. One Double step takes 1 bar of standard music. (AC) gives straighter leg with spring from ankle with laid back posture.

Hop Back - Step back slightly and hop on the weight bearing foot; keep the non-weight bearing toe on the ground and swing the heel across and forward sharply. 2 Hop Backs fill 1 bar of standard music.

Half Caper – spring from one foot and land on the other, hop on the landing foot / L – rr / successive steps are danced from the same foot, remain as upright as possible the “lift” coming from the shoulder, so perform it upright, (RD). Takes 1 bar of standard music to complete.

Plain Caper – a high spring from one foot to the other. 2 Plain Capers fill one bar of standard music. (AC) gives a forward kick of the free leg on landing with a high lift of that free leg preceding landing, backwards cycling.

Spring Caper - most usefully described as a Half Caper without the final hop.

Side Steps – foot lifted up behind on stepping (RD)

Short – takes 1 bar of standard music – the footfalls as for double step but take a step to the side – separating the feet in the “open” sidestep used. The 2nd footfall is close behind the 1st and the 3rd is taken with the feet separated again, then hop on the lead foot. Remain facing forward but travel sideways.

Long – takes 2 bars of standard music to complete – the 1st bar is a step to the side with the first step and the 2nd footfall is close behind the weight bearing foot, the 3rd footfall is as the 1st and the 4th as the 2nd, this is then followed as above for short sidestep to finish the sequence – an easy count of 1,2,3,4,5,6,7 hop can be used, each number describing a footfall.

Arms

Double Step – down on 1st step from shoulder high, arms straight but not rigid, out in front to the side of the leg. This is a flowing movement rather than a snap, up again on the hop on every step regardless of what comes next in the dance (RD). The Handkerchiefs are flipped a little on the hop.

(AC) gives a higher hand style the UP being head high hands rather than shoulder high hands. Wrist flick on beat 4 to make the hankies vertical. The Modern side do not use the “snatch” but use the anacrusis to place the hands for the next step.

Hop Back – arms at sides palms forward (RD); no significant movement. (AC) gives the “Out” position with elbows into the sides and forearms horizontal.

Half Caper - from the down position next to the legs moving up in front together with the lift from the shoulder but most of the movement from below the elbow, hands touch in front of the chin (RD). If following a double step; the hands will need to be snatched down after the last hop and before the spring to the half Caper – this forms the tradition Characteristic which marks it out.

(AC) gives an upward sweep from the OUT position to forehead, hands together and then back out.

Plain Caper – in slows a wave is used for the ending 4 Plain Capers – down and up arms are used.

Spring Caper – as Half Caper.

Side Steps “show” in each bar (so twice in Long Sidesteps) long wide sweep up the middle from about shoulder high, over the top and out, then down to the side at waist level throughout the bar.

(AC) gives from face level down to chest then out on beat 1 with a flick (once per bar).

Figures

Once to Yourself – “Spring Caper” or “Step and Caper” (Called both, but the same movement) (LB gives “SC” in his notes)

Foot Up – 2 Double Steps and 2 Half Capers beginning left foot. (RD) (AC) or Right foot (CC)

Sidestep figure – Sidestep left forward diagonal; Sidestep right 2 footfalls and retire to start place 2 footfalls, two HC in place.

Slows – a “Tap” Caper - / l : tap r / R : L / very similar to a Fieldtown Beetlecrusher with the tap on the 2nd beat rather than the 1st.

Arms are /balance/ wave : bigger wave / from (RD) - the waves being uneven in expression more usually, but collected as 2 small waves and the timing even but not slowed.

(AC) gives a definite “slow” timing. Make a slight backward step on beat 1, then momentarily drop to an FT (hence tapping the foot down) on beat 2; 2 Plain Capers - the 2nd being more energetic than the 1st on the final 2 beats.

Arms out with elbows tucked to the sides on beats 1 and 2 and waves on beats 3 and 4 with the final wave bigger from full stretch behind, touching in front of the face, up and over to extended out.

(AC) also gives another “Caper” devised by the 1980 revival side.

Arms as tap Caper.

Land on (E.g.) left and swing right across keeping toe on the ground (right cross in front), make a small spring and land with right foot swung behind the left (right cross behind) with the right toe TO THE LEFT of the LEFT heel. (i.e very crossed); slight spring to ft; jump, land right foot presented slightly off the ground.

Sequence of “slows”

(CC) collected 4UC 2DS 2HC i.e. 4 slows with foot up to follow whereas RD collected 2UC 2HC 2UC 2HC 2 slow uprights and 2HC at tempo repeated. (MM)

Ending – 4 Plain Capers, full swings (C# Swing High Up) with arms extended - Down and Up

The Jigs

Nutting Girl

(Tune from Arnold Woodley’s uncle in Bampton – RD; MM says Joe Buckingham)

OY –	SC (RD) 2PC and hop (modern team)
FU -	DS DS HC HC DS DS HC HC
Jig –	SSL SSL SSR SSR DS DS HC HC - Repeat
FIG -	SSL SSR HC HC SSL SSR HC HC
Jig -	as above
Slow (or Not) –	step tap PC PC x2 HC HC - repeat (ideally other way round)
	/ l tap r / R L / and arms are /balance/ wave wave ? the waves being uneven in expression
Jig -	As above - ending 4PC

Princess Royal

(tune CC from Wiggens)

OY - SC
FU - DS DS HC HC DS DS HC HC
Jig – SSL SSL SSR SSR DS DS HC HC DS DS HC HC
FIG - SSL SSR HC HC SSL SSR HC HC
Jig – as above
Slow (or Not) – step tap PC PC x2 HC HC - repeat (ideally other way round)
L tap r R L
Jig - As above but ending 4PC

Jockie to the Fair

OY - SC
FU - DS DS HC HC DS DS HC HC
Jig – SSL SSL SSR SSR HC HC BS BS HC HC BS BS HC HC
FIG - SSL SSR HC HC SSL SSR HC HC
Jig - as above
Slow (or Not) – step tap PC PC x2 HC HC - repeat (ideally other way round)
L tap r R L
Jig - As above but ending 4PC

(RD) gives the Hey in the set jig as including a Twizzle in the place of the 1st HC in the Jig section given above ie after the long sidestep and again after the 1st BS section – the equivalent of the turnout at the beginning of the Hey.

Come to the River

(RD) in ver 2.2 (1992) notes a further jig “Come to the Fair” which was collected from *Fleet Morris*.

Jig section is 1st and 2nd LSSL LSSR PC PC DS BS BS SJ 2 DS 2HC:
Jig 3 is LSSL LSSR PC PC DS BS BS SJ 2 DS 6SC 4PC
with extended tune and singing
“Hey Ho, Come to the Fair, Come to the Fair in the Morning!”

Fleet also dancing the Jigs in a ring

Balance the Straw

No step or dance notation given – C# p122. (RD collected by Anthony Barrant v1 pt 1 p146)

Oddington

Source

Charles Taylor; who also knew the Bledington and Longborough dancers and may not have distinguished between them (LB) Clive Carey 1912,1913.

Style

A cross between Longborough and Bledington in timing and inflection. The marker of the style is the arm movements in stepping sequences and the combination of Galley and Hookleg in the modern dance style.

Left Foot Start. Repeats begin on the same foot.

There is an alternate, brisker, style performed by some. At Sarum 2016 it was expressed that of the first 2 workshops given on Oddington, the 1st was given in the brisk style and the 2nd (more widely attended) was given in a much slower and flowing style (MJ). Since (CC) gives no indication of briskness or flow these two positions are arguable for many reasons, what remains is that it can be done in either style and, perhaps, they should both be equally recognised.

Some extra jigs are noted in the collected notes of RD which have been given here. The dances appear very similar to those of the same name in other traditions. Music is not given and the tunes we have used for these (see New Tune Book) are the tunes used elsewhere, adjusted to reflect the feel and inflection of the collected Oddington music.

Steps and Arms

Morris Book Definitions given later in the notes.

Double Step - basic Morris Double step 123 hop taking 1 bar of standard music to complete.

Backsteps – Hop Backs as in Fieldtown. The free heel being swung forward smartly in front of the weight bearing foot.

Half Capers are “Forries” / R - l r /etc. i.e. change foot. Danced as “Down – 2 3” rather than “Hup- 2 3” in emphasis.

Plain Capers – a leap from one foot to the other.

Side Steps

The **Long Sidesteps** are danced in the “side, double” form generally a right foot lead, the footing being – “1234567 hop” - they are “closed” so the lead foot crosses the weight bearing foot and as weight is transferred the new free foot comes up to knee high behind.

The **Short Sidesteps** are of the same footing pattern but danced as 123 hop.

Galley Hookleg, Double Caper – in modern use the term “Galley Hookleg” is used, (CC) and (RD) refer to this as Double Caper.

The **Galley** is a low circle of the foot (rolling a football once round) plant left and circle right foot.

The **Hookleg** is a backward cycle, once round, ending with the heel on the ground; the weight is on the right leg and the move is done with the left.

Fore Caper - Right Toe Behind; foot together (or more easily a heel tap with the feet nest to each other); Plain Caper R; Plain Caper L; this is right. There is no clear indication as to how far behind the RTB/RXB is done in the original notation – the brisker style was given as a lunge (MJ).

Upright Caper – weight on Left, cross Right leg across in front of left and touch the toe to the ground, in one movement switch the feet position with a small spring, step onto the left foot then perform a big Caper onto the right foot.

Arms

Double steps – opposite arm to leg taking the ground. (step onto left foot, swing right arm) movement begins out to the side and the arm is swung down and across the body up to the opposite shoulder at eye level (RD). One hand movement per bar only is the general rule, however there are

occasions when Taylor used 2 hands (LB). As an alternate the brisk version is from the out position smartly in and up to the nose (MJ).

Backsteps – arms as double steps but twice per bar, the sweep begins as the foot goes down to the ground. Taylor used a double wave in for backsteps (CC) bringing the hands up in front of the face. The only difference between the 2 styles here is the briskness of the movement. The brisk version ends at the nose and the smoother version ends at the eye.

Half Caper – (RD), (CC) and (MJ) give “Down - and Up” the arms coming down on beat 1 as the leap up is made.

Plain Caper – “down and up” (RD & MJ).

Sidesteps

Long – lead arm as lead leg (e.g. r arm r leg) through bar 1 and double wave in on the double step in bar 2; i.e both arms from the out position meet at forehead level (RD CC) or the nose (MJ).

Short – lead arm and leg (both same side) one wave in.

Galley – the smoother style gives a high circle (hair back) once round, timed to the foot, the brisk form the hand is brought in a chest level and up to the nose (MJ). (DE) suggests the arm goes up and down.

Hook leg – the brisk form same hand to leg brought up in front to the nose (MJ) and the smoother form same hand to leg, a wave in. (DE) gives a rise of the hand above the head and held until the next movement begins.

Figures

Once to Yourself – Galley Hookleg.

Foot Up – either a complete sequence of 6 Double steps and a Galley hook or
/ Double / double / back : back / Back : FT / repeated
/ Double / double / back : back / spring : FT / repeated
or the repeat as
/ Double / double / G / HL / (MJ)

Sidestep Sequence – Long closed right, closed left and a variable 4th bar. (RD) gives 3 variants and all are designed to allow for a left foot lead into bar 5.

1) / r l : ft - / (CC) (RD)

2) /ft - : j - / (RD)

3) / r - : HL - / (RD)

And (MJ) offered – short sidestep left in bar 3 and short sidestep right in bar 4 bringing the left foot free for the next movement. Dances with “turn” rather than “travel”.

Arms are / wave right in / wave both in / wave left in / wave right in /

Slows

Footing.

FC = / x t / L L / etc on alternate feet x = r heel forward or l toe behind danced as either a cross behind or a lunge (MJ).

UC = / x x / FTJ / etc on alternate feet xx = lxb rxb 1st time weight on front and 2nd time weight on back foot. Danced by (MJ) as both feet on the ground as a “cross hop” even weight bearing. Slows emphasize beat 3

Arms / across in front; out /up; quick down / for both sorts of slow Capers.

The Jigs

See the Sidestep sequence note re beginning bar 5 with a left foot lead.

Princess Royal

Main version by CC from notebooks (Bold), variation by RD land with a momentary foot together on the highlight

OY; FU; J; FC; J; UC; J

FU= 6 DS G HL

Jig1 = / SSR / 4 / SSL / r l t - / 4 / XXX- / XXX- / XXX- / 4 / 4 / G / HL /

Alt / / / / 4 / SSR / xx etc. (RD) double arms in the last 2 DS (CC)

FC = / FC/FC/FC/FC/4/4/G/HL/

Jig1 = /SSR/4/SSL/ r l t / 4 /XXX-/XXX-/XXX- / 4/4/G/HL/

UC = /UC/UC/UC/UC/ 4/4/G/HL/

Jig 2 = /SSR/4/SSL/ r l t /4 /XXX-/F URK F - /F ULK F /4/4/PC/PC/

Xxx =cross hops xrb xlb xrb – a toe tap contact ground behind the weight bearing foot (CC). (RD) gives 1st and 3rd CH as above and adds the second Chorus as Half Capers (R foot 1st allows L foot for bar 9).

Jockie to the Fair

No tune given – KOKI use the Sherborne one FC and UC as Princess Royal

OY; FU; JIG; FC; JIG; UC; JIG

FU = 6 DS G HL (or G 2PC – CC)

Jig = /SSR/4/SSL/4/ 4/4/HC/HC/HC/HC/PC/PC/ (DE and the *Gloustershire Morris Men*)

FC and UC – As Princess Royal

Alt Jig =/SSR/4/SSL/4/ 4/4/HC/HC/HC/HC/PC/

Alt Jig (MJ) / LSSR // SSL / SSR / DS / DS / HC / HC / HC / HC / PC / PC / PC / PC /

And (MJ) / LSSR // LSSL // SSR / SSL / HC / HC / HC / HC / PC / PC /

(RD) gives jig as 4 bars sidestep, 4 Half Capers and 8 Plain Capers. Also (RD) gives the “slows section” as ending with Back Steps and Feet Together Jump.

Highland Mary

Sequence is OY; FU; JIG; FU; JIG. (CC);

(LB) adds FU; JIG to this.

(MJ) ends with Foot Up.

(CC notes that any Capers wished and noted also the double version is turn-about)

FU- / DS / DS / HBS / HBS t / : repeat (CC);

Jig 1 and 2 - / SSR / 4 / SSL / 4 / XXX- / XXX- / HBS / HBS J / (the J is a landing FT).

Jig 3 - 12 PC G HL (all 6 bars are PC)

XXX = cross hops as in Princess Royal is given to explain these 2 bars.

(LB) gives cross hops in jig 1 and 2 and hand clapping in jig 3

(RD) & (MJ) interpret the "XXX" phrase as the same progression of Cross Hops, Half Capers and Clapping but the tune "The Girl I left Behind Me" tends to be the tune used for this version of the dance in modern practice (DE & MJ).

(RD) and (MJ) suggest the repeat in the foot up is / DS / DS / G / HL / (RD)

And another version

Bourne River (Nick Beard) dance a variation of this jig to the **London Pride** Tune (Hathaway) which is danced thus....

Once to Yourself –	Galley Hook
Foot Up -	/ DS / DS / HBS / HBS / DS / DS / HBS / HBS J /
Jig 1 -	/ SSR / DS / SSL / HL / XXX / XXX / G / HL /
Slow 1	/ x x HLI / XX HLr / HBS / HBS / xx HL r / xx HL l / HBS / HBS J /
Jig 2 –	same
Slow 2 -	/ xx J / xx J / HBS / HBS / xx tw / xx tw / HBS / HBS J /
Jig 3 –	same.

Sherborne

Given in (RD) (P457) and (CC) in GL508

FU -	/ DS / DS / HBS / HBS t / DS / DS / G / HL /
Jig –	3 shuffles and "something" 3 times through; 3 shuffles and a jump

The "Something" is Kneel; Double Capers; Feet Together Jump.

RD gives shuffles as a low hop back step rather than the Bledington / Longborough / Sherborne Shuffle Back step

Nutting Girl

Given in RD only (P457)

FU -	/ DS / DS / HBS / HBS t / DS / DS / G / HL /
Jig -	/ SSR / 4 / SSL / 4 / DS / DS / BS / BS J // SSR / 4 / SSL / 4 / DS / DS / G / HL /

Shepherds Hey

(RD) only (1964 Ring meeting)

Foot Up and progressive Chorus.

OY 6(FU Jig)

Foot Up -	Stepping for 7 bars and clapping / F B F / in the final Bar
Chorus	/ clap in front ; clap xx right side / clap front ; clap xx left side / HBS (circle arms) / clap F B F /

Xx is progressively a clap on the – ankle, knee, hip, shoulder (touch top, same side), cheek and blow kiss

Oh Dear! What can the matter be.

(RD) only (1964 Ring meeting)

Sequence is OY, FU, Jig1, Half Capers, jig 2, Half Capers and fast Half Capers and Hey Up.

Jig sequence is Long Sidestep right, Long sidestep Left, sidestep right sidestep left, half Capers and 2 Plain Capers. (RD) argues that the sidesteps are open in 1964.

Long Sidestep arms are altered in this dance in line with the **Wheatley** style – right Hand performs a high twist horizontal hair back arm held horizontal out to the side forearm vertical with the twist coming from the wrist. The left hand is held under the right elbow and a similar twist is made with the left – in essence a “counter twist” in the horizontal plane both hands on the right side of the body.

References

Various Youtube videos – as we dance the earliest collected these are only referred to more recent practice to note differences.

Ducklington

- RD Roy Dommett from Collected notes by Anthony Barrand v2 pp285-287 (1978) from VWML
Roy Dommett notes also 1992 from MF archive (Ducklington Tutorial) with
Observations.v1.2 and 2.2
Roy Dommett notes 1977 including tunes.
- AC Andy Cheyne – Foreman of modern Ducklington side as revived in 1980 (1985 and reviewed
in 2015) from MF archive and <http://www.ducklingtonmorris.org.uk/dances/index.html>
- CC Clive Carey notebooks – dance and music 1912. From “The Full English” at VWML CC
OX.505,6,7 (Notebook 7).
- C# Cecil Sharp notebooks – dance and music 1910-1912 “The Full English” at VWML
Folk Tunes 2494, Folk Dance Notes v1 p144-7 ;v2 p121-125; v4 p69,
- TVMM Thames Valley Morris Men – online version of LB
<http://www.tvmm.org.uk/Notes/notes.html>
- LB Lionel Bacon – A Handbook of Morris Dances
- INW Icknield Way Morris Men notes
http://www.icknieldwaymorrismen.org.uk/tradition_ducklington.html
- KC Keith Chandler – Morris Dancing at Ducklington 1984.
- SW Sarum Workshop 2015 with Ian Nicholls of King John’s Morris
- MM Morris Matters v5 1982 “Some Notes on Ducklington” - Phillip Heath-Coleman

Oddington

- CC Clive Carey, Notebooks via VWML with digest at <http://www.tradcap.com/oddington.htm>
GL 508 - 13, Notebook 8;
- DE notes from a workshop given by Dave Easeman 2014 Crewkerne Somerset (available on
www.koki.org.uk)
- LB Lionel Bacon, A Handbook of Morris Dances.
- BR Bourne River notation http://www.gknappman.co.uk/brm/info/oddington_jig.htm
- MJ Mad Jacks – from Sarum workshop 2016 Owain Boorman
- RD Roy Dommett, info from the Morris Federation Archive and Collected Notes by Anthony
Barrand.
- C# Cecil Sharp notebooks – dance and music “The Full English” at VWML

Ref not seen

Folkwrite 3 Periodical – Glos. Archive.

Morris Ring Refs.

Keith Chandler – Morris Dancing at Oddington.

Abbreviations used

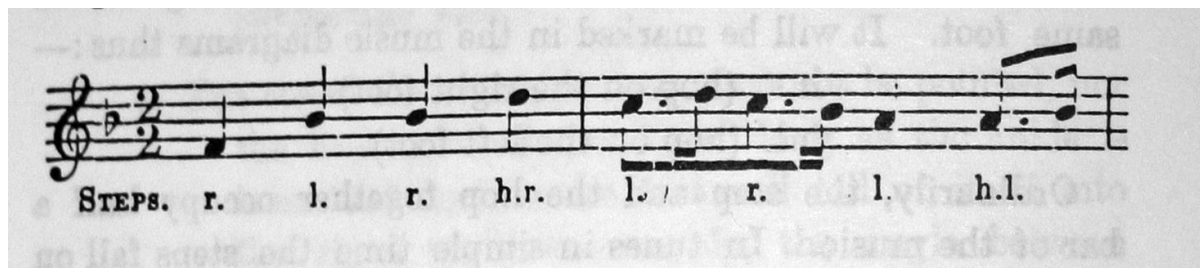
B – clap hand behind
BS – Back Step
DF – Distinctive figure
DS (4) – Double Step
F –clap hand in front
FC – Fore Caper – group of steps.
FT – Feet Together
FTJ – feet together jump
FU – foot up
G - Galley
HBS – Hop Back Step
HC – Half Caper
Hfwd – high forward
HL – hook leg
J – Jump
L (R) – Caper onto the left foot (right)
l (r) – step onto the left foot (right)
LSS – Long Side Step
Ltb – left toe behind
Lxb – left cross behind
OY – once to yourself
PC – plain Caper
Rtb – right toe behind
Rxb – right cross behind
SC – step and Caper
SJ – Step and Jump
SSR – Sidestep Right (L)
Tw – Twizzle
UC – Upright Caper – Group of steps
URK (ULK) – under right knee (left)

From The Morris Book (Parts 1-5) By Cecil Sharp

The 4/3 and 6/3 Steps (MB1 2nd p53)

This variety of the morris step occupies a whole bar in performance, and consists of 3 steps, on alternate feet, followed by a hop on the last supporting foot. It will thus be seen that when this step is repeated the bars will begin alternately with right and left foot.

In tunes in simple time the 3 steps and hop fall, successively, on the 4 divisions of the bar, that is, equal intervals of time. This form of the step is called the 4/3 step, and will be notated in the music diags. thus:-



In tunes in compound time, say 6/8, the second step and the hop will fall on the 3rd divisions of the 1st and 2nd beats of the bar i.e., on the 3rd and 6th quavers respectively – and therefore be executed in half the time of the 1st and 3rd steps. This is called the 6/3 step, and will be marked in the music diagrams thus: -



In the execution of the above steps it will be found that, except in very slow time, it is practically impossible to swing the forward free leg the full 15" when step follows step. When, however, the step is followed by a hop there will always be time to do this and even to hold the leg at the furthest point of its swing in front of the body for a moment or two. Some morris men will, on occasion, shake the free leg - to make the bells ring – they say. The beginner, however, had better not attempt this variation.

The Caper (MB1 2nd p54)

This is an ordinary morris step with an exaggerated spring; indeed, the spring should be as high as possible, or as high as the time given by the music will allow. The springing leg must be in line with the body, which must be erect. The free leg is swung forward in the same way as far as in the Morris step, but no further. Some morris men habitually shiver the leg in the Caper. That is, shake the free leg as described above.

In the music diagrams the Caper will be distinguished from the morris step by use of capital letters, thus: -

- R. (Caper on the Right foot)
- L. (Caper on the left foot)

The Side Step (MB1 2nd p54)

This step may be used in a stationary position, or in moving backwards or forwards.

When it is executed in a stationary position, one foot is swung in front of and across the other, and placed on the ground parallel to, and from 4-5" away from it. The weight of the body is then successively transferred from one foot to the other in rhythmical, rocking movement set up, the feet being raised alternately an inch or 2 from the ground. The centre of gravity of the body must always be directly above the supporting foot. The extent of these oscillations varies with each dancer and, to some extent, with the nature of the dance in which the step occurs. Some dancers habitually emphasize the rocking movement, while with others it is scarcely perceptible.

In advancing or retiring at the Side step one foot is placed from 6-2" in front of the other, and in line with it. The step then becomes akin to a chasse, one foot chasing the other, except that the dancer rocks to and fro as he moves. This rocking movement, however, is less marked than when the step is performed in a stationary position.

Usually, the course of the dancer is diagonally to his right or left, according as the front foot is right or left. Consequently, when the relative position of the feet is periodically changed, the dancer will pursue a zigzag course.

Whenever the side step is used, the body should be twisted at the hips into line with the feet, right shoulder over right foot, left over left, and the head turned so that the eyes over the front shoulder.

Ordinarily, the head and body are held erect; we have, however seen dancers incline both slightly backward.

The side step is, perhaps, the most graceful, as it is indubitably the most troublesome of all the steps of the Morris dance. The difficulty lies in adapting the step to the character of the dance, or of the music. Sometimes as, e.g., in "Old Woman Tossed Up" the side step is executed with the greatest vivacity and spirit; whereas in "Trunkles" it is danced with almost languishing, lackadaisical air.

The side step will be marked in the music diagrams by 2 rows of symbols. In the upper line the symbols will show the steps in the usual way, in the lower line, after the letters **s.s. (side Step)**, the relative position of the feet will be indicated by the symbols **r.b (right foot behind)** or **l.b. (left foot behind)**, followed by a line which will be continued until the position of the feet is changed, thus:-

| r. l. r. l. | r. l. r. h.r.. | l. r. l. r. | l. r. l. h.l. |
s.s.l.b..... s.s.r.b.....

Open Usually while travelling, used for corner crossings. Often done travelling in a zig-zag from one to the next.

Hankies: leading hand out making two counter twists.

Closed Done mostly in place, used in side step sequences. - If leading with the right foot, turn toward the left to let the right foot cross in front. If leading with the right foot, sometimes done r l r l (no hop), other times done r l r r (hop) as is demanded by foot needed free for the next step of the dance (e.g., a hook leg).

The Jump (MB1 2nd p56)

The jump is made with straight legs and as high as the ability of the performer or the time of the music will permit. The dancer should alight on the balls of the feet, and then, if the opportunity offers, lower the heels to the ground.

When the jump is made without change in position, it will be marked in the diagrams thus:-

Ju.

If, however, the dancer changes foot as he jumps it will be marked in the following way:

j.

Feet Together (MB1 2nd p56)

This is the posture known to professional dancers and "first position" i.e., both feet flat on the ground, heels touching, toes turned out.

This will be marked in the diagrams thus:-

f.t (feet together)

Performed variously by different teams. (Sharp wrote that there were shuffles, but this is not definite.) Per Malaika: Feet start together, outside foot rises and returns to ground for a take off and landing with feet together.

Hankies: up (foot is up), down (takeoff) and up (land).

Step Jump step and jump = Step on one foot and leap so as to land with both feet together. Often danced more nearly as 2 PC. (The choice of which form is made by requirements of the next step.)

The Hop Back Step (MB4 2nd p20)

One foot, say the right, is placed close behind the left (r.b.) and carries the weight of the body. The toes of both feet must be well turned out. A hop is then made on the right foot, while the left, heel forward, is swung across the right ankle (l.a.) and then quickly placed behind the right foot (l.b.) and the weight of the body transferred to it. The movement, which is executed entirely upon the balls of the feet, is a variant of the Shuffle-back-step. It might be written in the following way:-

r.b. h.r. l.b. h.l.
l.a. r.a.

For brevity's sake, however, it will be marked in the diagrams:-

r.b. l.b. r.b.
h.b.s.

The Back Step (MB3 2nd p12)

This is a simplified form of the cross back step

The dancer, standing on one foot, well turned out, swings the free foot round in a shallow curve outward and plants it behind the supporting foot, with the side of the big toe in contact with the back of the heel of the front foot – the feet roughly at right angles. The weight is then transferred to the hinder foot.

And as described in MB3 1st edition...

This is often used instead of the Cross-step, of which it is a variant much simplified. One foot, right or left, is swung, loosely and in a slight curve, behind the supporting foot, so as to cross the legs just above the ankles. As the forward foot is raised to be swung behind the other foot, it should be given a slight but lively turn or twist outward, giving the heel a slight inward movement. This gives the impression that the dancer is giving himself a gentle thrust backward with each step.

The Back-step is made entirely on the ball of the foot; and at each crossing of the feet a slight and natural inclination of the head and body is made in the direction of the moving foot. The Back-step is always accompanied by the hand movements,

"r. In "

Or

"l. in."

There should be no hop in the execution of the Back-step; when a turn or a jump follows the Back-step, it is made without a preliminary hop.

Again returning to the 2nd edition

This is marked in the diagrams :-

r.b.. (right behind)

b.s. (back step)

or

l.b. (left Behind)

b.s. (back Step)

and omitted from MB3 2nd - the Fudge step is noted under the Back Step!

This step is often used, arbitrarily, by the dancer at the end of an evolution when he has accidentally got out, and in front of his proper place.

THE HOOK-LEG. . (MB3 1st p27)

This is an exaggerated form of the Cross-leg. A high spring is made by the supporting leg ; the swinging leg is sharply crooked at the knee, which is raised as high as possible.

This is marked in the diagrams in two lines, thus :-

h.l.

hk. r. (hook right leg)

or

h.r.

hk. l. (hook left leg).

When the Hook-leg is followed by a step and a jump, it is called "hook-leg and jump."

The Gallery or Galley (MB4 2nd p16)

Standing on one foot, say the right, the performer raises the left thigh, bends the knee, and swings round the lower part of the leg, the foot describing one or two circles in a horizontal plane level with the knee of the supporting leg. The toe of the swinging leg must not be pointed. The direction of the circle is clockwise or counter-clockwise according as the swinging leg is left or right.

The movement is sometimes made in a stationary position, but more often while the dancer is turning on his axis. In the latter case, it is technically known as the "Galley out," the performer turning clockwise or counter-clockwise according as the supporting leg is right or left.

The Gallery occupies one bar of the music, the supporting leg taking a step at the beginning of the bar and either one or two hops during the second half of the measure. If two hops are taken they should fall on the third and fourth quarters of the bar, whether the time be simple or compound, thus:-

whole turn cl. whole turn cl.

$\frac{2}{2}$
 or $\frac{6}{8}$

In the diagrams the Gallery will be noted thus:—
 r. h.r. h.r. or l. h.l. h.l.
 gal. _____ gal. _____

The Double Caper (MB5 2nd p18)

This is a step followed by a hop. As the step is made, the free leg is thrown forward, knee slightly bent, and the lower part of the leg swung quickly backward in a hook, then forward, and finally backward again, the last movement synchronizing with the hop of the supporting leg.

These three movements of the free leg which are not altogether unlike the vibratory shake of the forward leg in the ordinary Morris step affected by some dancers (Part I., p. 68) are executed by stiffening the thigh and shaking the lower part of the leg, in much the same way as the wrist may be shaken by a movement of the fore-arm. The knee must be very loose and the thigh raised approximately to a horizontal position, and in the backward movements the lower part of the leg must be tightly hooked, or tucked up, under the thigh.

This will be marked in the diagrams:-

R. h.r. L. h.l.
sh.l. sh.r.

Hands

Down and Up (MB1 2nd p57)

The arms, loose but straight, are held horizontally at shoulder level, and then smartly swung down, and as far back, i.e., behind the body, as they will go without strain, and without throwing the dancer off his balance; the arms are then immediately swung forward and up again to shoulder level. Throughout these movements the wrists must be kept level so that the hands and arms are in one straight line. The arms must never, intentionally, be bent at the elbows.

In the music diagrams these movements will be marked:-

Down. or d.
Up. or u.

Sometimes in the forward swing the arms are swung a little higher than shoulder level, and slant upwards at an angle, roughly, of 15-20 deg from horizontal. This will be marked in the music diagrams:-

h.u. (high up)

Hankies: Start high, go down and up.

Hands Out (MB3 2nd p7)

The arms slightly curved at the elbow are held out on either side of the body, the hands, palms down, aprox. Level with the waist. The arms and hands should be held very loosely so that a balance may be preserved during the execution of more or less complicated foot movements.

This is marked in the diagrams:-

out
or, if one arm only is used,
r. (or l.) out.

In

Hand In (MB3 2nd p8)

This arm movement accompanies the backstep.

The right or left forearm is brought up from the side and laid horizontally across the chest, the inside of the hand resting on the left or right breast.

The movement, in which the upper arm takes little or no part, should be made easily but swiftly in order that the arm may rest in this characteristic position as long as time will allow. At the end of the movement the initial movement is reversed, and the forearm dropped to the side.

This is marked in the diagrams:-

in.
or, if only one hand is used,
r. (or l.) in,

Straight up (MB1 2nd p58)

The arms, loose but straight, are smartly swung forward and up until they are erect (or nearly so) above the head, in line with the body. This movement, which usually accompanies the jump, will be marked in the music diagrams:-

s.u. (straight up)

Waving (MB1 2nd p59)

The arms, well bent at the elbows, are held so that the hands are about 12-15" in front of the body and about 4-5" apart, at breast level. The hands are then swung round in large circles, in a vertical plane, the left hand moving counter clockwise, the right clockwise. The movement, which must be executed with the greatest vigour, is performed partly by the upper arm, but chiefly by the forearm and wrist. This is marked in the music diagrams thus:-

Wave.

Show (MB3 2nd p10)

One arm, say the right, is first brought across the body, the forearm approx. horizontal, the wrist bent inward with the fingers touching the left shoulder. The arm is then swung outward and downward in a wide semi circular sweep well away from the body, and the forearm gradually straightened as it falls to the side of the body. The movement must be started with an accent and timed so as to accord with the musical phrase which accompanies it.

This is marked in the diagrams:-

show r. (or l.).